THE METROPOLITAN MUSEUM OF ART
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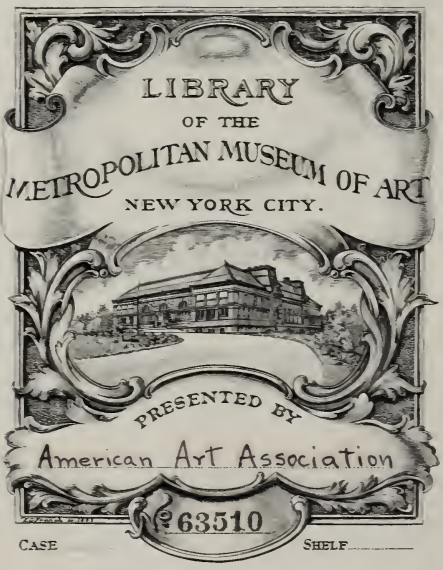

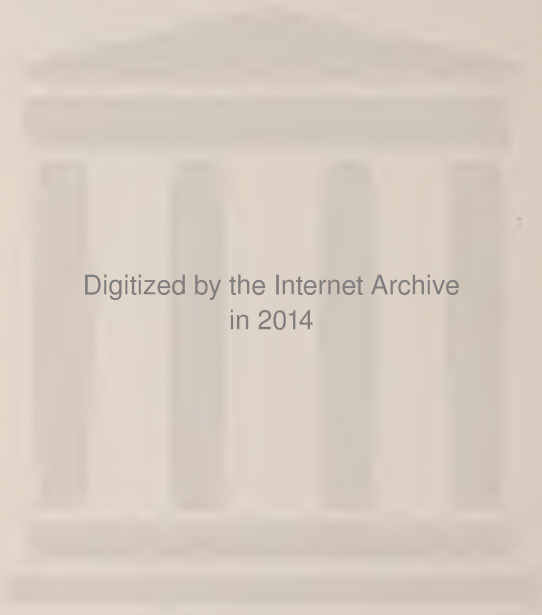

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Modern Etchings · Lithographs Drawings & Paintings

INCLUDING WORKS BY

BELLOWS · MATISSE · TOULOUSE-LAUTREC
MODIGLIANI · RODIN · LAURENCIN
ARTHUR B. DAVIES · ROCKWELL KENT · LEGRAND
SEURAT · DERAIN · EPSTEIN · SEGONZAC

Byzantine Primitives

From the Collection of

MRS. MARIE STERNER

9 EAST 57TH STREET
NEW YORK CITY

Sold By Her Order

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES · INC.
New York
1929

Priced Catalogues

A PRICED COPY OF THIS CATALOGUE MAY BE OBTAINED FOR ONE DOLLAR FOR EACH SESSION OF THE SALE

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, Inc.

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Text and Typography

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SALES CONDUCTED BY

O. BERNET ✦ H. H. PARKE ✦ A. N. BADE
AND H. E. RUSSELL, JR.

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, Inc.
30 EAST 57TH STREET
NEW YORK CITY

TELEPHONE PLAZA 1270 CATALOGUES ON REQUEST

MARIE STERNER
FINE ARTS

9 EAST 57TH STREET - NEW YORK

November 2, 1929

American Art Association—Anderson Galleries, Inc.
30 East 57th Street, New York City

Gentlemen:

It is not without regret over parting with the work of artists whom I revere, that I have decided to consign to you for public sale my possessions.

In many instances these acquisitions, at the time they were made, represented extravagant luxuries for me.

The pleasure I have had in their possession, the recognition and success achieved by the artists, has more than justified my faith and patronage.

There are new fields to explore, unknown artists worthy of encouragement for whom I shall endeavor to make a path, so that I find it necessary to part with this collection which comprises the work of artists who have distinguished themselves and need no introduction.

It may be interesting to mention that it was my privilege to hold the first exhibition of George Bellows lithographs and to be assisted by him in the choice of my prints, which accounts for the superlative quality of the impressions.

Sincerely yours,

(signed) MARIE STERNER

MARIE STERNER

by

HENRY McBRIDE

"After fifteen years of utterly disheartening experiences with dealers I have found Mrs. Sterner a staunch believer in the greatness of my work. It has been my rare good fortune that she has been in a position to help me, for it is due entirely to her intelligent and generous management that I am now a professional painter rather than God knows what."

Rockwell Kent, in *The Arts*, May 22nd, 1921.

"There opened May 7th at the Fine Arts Building, the most interesting show of American Art this world has yet seen. There have been other shows with more masterpieces of our art but this is the first time we have been able to see side by side American paintings of the 18th, 19th, and 20th centuries . . . It is to Mrs. Sterner we owe the present show."

Hamilton Easter Field, in *The Arts*, 1921.

"Was it unusual courage or unusual foresight which prompted Mrs. Sterner to give this show? Strange that it has never been done before, a retrospective exhibition of American art . . . So this exhibition is to me more exciting than fife and drum or flag unfurled. Here is subject for just patriotism. Here is cause for national pride. Let little boys in school saluting the flag say, 'I love my country because it has produced a Whistler, a Thayer, a Kent, a Davies and a Demuth'! Mrs. Sterner, no doubt, had something of this in mind when she called her new society 'The Junior Art Patrons of America'."

Egmont Arens, in *The Arts*, 1921.

TAKING a cue from Rockwell, who, in saying a good word for Mrs. Sterner, manages also to say one for himself, I must first make testimony of gratitude for all the ameliorating influences the lady has brought to bear upon the lot of the quotidian art critic, for, "taking one consideration with another", this profession is not such a happy one as might be supposed and the great distinguishment, in the eyes of journalists, between the present period and the millennium we are all seeking, is the imperative and insistent yearning that most gallery-directors betray for the review that is studded with superlative adjectives. Mrs. Sterner, on the contrary, has shown a high indifference both to reviews and adjectives that, in my opinion, is beyond praise; and this attitude, in turn, has had a salutary effect in encouraging all the New York critics "to be themselves".

Mrs. Sterner is incorrigibly honest and frank, and in the years of her brilliant work in the Knoedler Galleries, and later on in her own gallery

when she became a still more dominant force in the making of art history, I never once heard her utter a platitude. It is her sense of humor, doubtless, that saves her from errors of that sort, and it is her nimbleness of wit that enables her to sympathize with the differing view-points of differing painters. Perfectly fearless in expressing her artistic likes and dislikes, it was apparent at once that all her championships of artists were founded upon implicit faith in her protégés; and her enthusiasms, so unquestionably genuine, immediately proved contagious. In consequence, many of the most notable collections in the country, private and public, profited by her discernment. The late Henry Clay Frick, for instance, was an appreciative client and only a year before his untimely death had begun to make arrangements, with Mrs. Sterner's aid, to found a collection of American art. Mr. Duncan Phillips, too, made some of his first ventures into American modernism at her instigation, and among the public institutions that acquired paintings from her may be cited the Metropolitan Museum of Art, the Brooklyn Museum, the Worcester Museum, the Cleveland Museum, the San Francisco Museum, and that of the Rhode Island School of Design. Among the well-known private collectors who secured some of their most prized possessions from her are: Mr. and Mrs. Chester Dale, Mr. Adolph Lewisohn, Mr. Stephen C. Clark, Mrs. Charles S. Payson, Mr. John Payne Whitney, Mr. Robert Treat Payne, 2nd, Mrs. Charles H. Sabin, Mr. John T. Spaulding, and Mrs. Egerton L. Winthrop.

In regard to the artists, Rockwell Kent is not the only one who owed increased security of position to Mrs. Sterner. The late George Bellows received her hearty support at a time when few of the connoisseurs had come into line, and to this day Mrs. Sterner is actively engaged in placing his paintings. The long series of lithographs by Bellows that figure in the present sale will certainly arouse collectors to an unwonted degree, coming, as they have, directly from the hands of the artist to the present owner. It is only necessary to mention that the "Stag at Sharkey's" and the "Dempsey and Firpo" are included among them and may be counted upon to make their usual stir in the auction room. The "Stag at Sharkey's" is Bellows' best lithograph and touches about the highest point that American lithography has yet reached, though the "Dempsey and Firpo", with its historic interest, runs it a close second. "Pop" Hart is another who had one of his first—if not the first—of his one-man shows in the Sterner Galleries; and even the late Arthur B. Davies was attached in the double capacity of an approved artist whose works were often sold there and as a connoisseur who frequently purchased from the Sterner exhibitions. One of Mr. Davies' poems in paint, the "Mirrored Dreaming", figures prominently in the present collection. In fact the collection now to be sold is mainly due to Mrs. Sterner's loyalty to the cause of living painters, having been chosen at times when other buyers

were reluctant to appear, and when buying the picture seemed the only way to confirm the artist in his vocation. Not that her interests are exclusively native. On the contrary, the many examples of such European masters as Cezanne, Matisse, de Segonzac, Modigliani, Redon, Seurat, and Manet indicate her wide outlook and may seem to some students the most significant part of the collection. That I personally place first the American end of it may be merely a patriotic bias for which I refuse to apologize. The sum accruing from the sale, it is perhaps needless to add, will be straightway devoted to further constructive buying from the contemporary men. . . . For all these indicated reasons—in which, perhaps, I have not sufficiently emphasized Mrs. Sterner's disinterestedness and great social gifts—you may divine that this occasion is far from being a routine one and that the people who attend will have much of the character of those who lent such uncommon interest to the Arthur B. Davies Sale last Spring.

FIRST SESSION

Monday, November 25, 1929 at 8:15 p.m.

Catalogue Numbers 1 to 133 Inclusive

CLIFFORD ADDAMS

1. *H. M. S. TIGER*

5- Original etching. Signed proof. One of eight impressions. Plate destroyed.

GEORGE BELLOWS

2. *THE STREET*

40- Original lithograph. Bellows Cat. No. 9. Signed proof.

3. *THE HOLD-UP, FIRST STATE*

30- Original lithograph. Bellows Cat. No. 12. Proof on India paper.

4. *THE BATHING BEACH*

40- Original lithograph. Bellows Cat. No. 18. Signed proof on India paper.

5. *THE OLD BILLIARD-PLAYER*

55- Original lithograph. Bellows Cat. No. 19. Signed proof on laid India paper.

6. *THE LOVERS THAT PASSED HIM BY*

75- Original lithograph. Bellows Cat. No. 20. Signed proof.

7. *MORNING, NO. 1. NUDE*

25-

Original lithograph. Bellows Cat. No. 23. Proof on thin Japan paper.

8. *GOTT STRAFE*

25-

Original lithograph. Bellows Cat. No. 27. Signed proof on thin Japan paper.

9. *THE GARDEN OF GROWTH*

75-

Original lithograph. Bellows Cat. No. 28. Signed proof on thin Japan paper.

10. *ARTISTS' EVENING*

85-

Original lithograph. Bellows Cat. No. 34. Signed proof.

11. *THE STATUETTE, NUDE*

22 50

Original lithograph. Bellows Cat. No. 36. Signed proof on Japan paper.

12. *THE WHITE HOPE*

115-

Original lithograph. Bellows Cat. No. 41.

13. *SNIPED*

17 50

Original lithograph. Bellows Cat. No. 43. India paper proof.

14. *MY FAMILY, NO. 1*

55-

Original lithograph. Bellows Cat. No. 47. Proof on India paper.

15. *IN THE PARK, SECOND STATE*

Original lithograph. Bellows Cat. No. 49. Signed proof.

110-

16. *AUNTIE MASON AND HER HUSBAND*

Original lithograph. Bellows Cat. No. 50. Signed proof on heavy paper.

70-

17. *IRISH GRANDMOTHER*

Original lithograph. Bellows Cat. No. 53. Signed proof on India paper.

185-

18. *SOLITUDE*

Original lithograph. Bellows Cat. No. 61. Signed proof on India paper.

50-

19. *SPLINTER BEACH*

Original lithograph. Bellows Cat. No. 63. Signed proof on thin Japan paper.

70-

20. *THE IRISH FAIR*

Original lithograph. Bellows Cat. No. 68. Signed proof on thin Japan paper.

70-

21. *BETWEEN ROUNDS, NO. 1*

Original lithograph. Bellows Cat. No. 70. Signed proof.

80-

22. *STAG AT SHARKEYS*

1600- Original lithograph. Bellows Cat. No. 71. Signed proof.

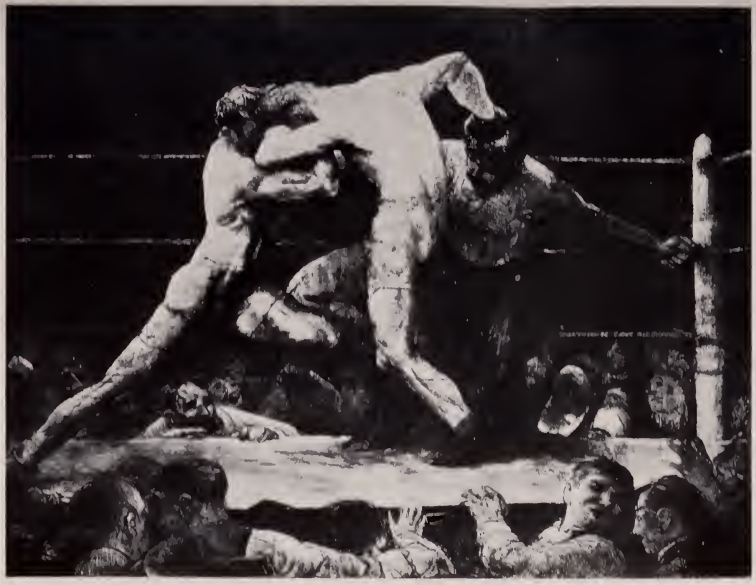
[See illustration]

23. *THE SAWDUST TRAIL*

75- Original lithograph. Bellows Cat. No. 76. Printed on thin Japan paper.

24. *PORTRAIT OF ROBERT AIKEN. NO. I*

17 50 Original lithograph. Bellows Cat. No. 86. Signed proof on thin Japan paper.



[Number 22]

25. *DEMPSEY AND FIRPO*

1150- Original lithograph. Bellows Cat. No. 89. Signed proof.

[See illustration]

26. *LIFE STUDY, NUDE WOMAN SEATED*

40- Original lithograph. Bellows Cat. No. 95. Proof on Japan paper.

27. *LADY OF 1860, THE ACTRESS*

65- Original lithograph. Bellows Cat. No. 102. Signed proof.

28. *PORTRAIT, LOUIS BOUCHE*

25- Original lithograph. Bellows Cat. No. 105. Signed proof.

29. *PUNCHINELLO IN THE HOUSE OF DEATH*

80- Original lithograph. Bellows Cat. No. 109. Signed proof on India paper.

30. *BILLY SUNDAY*

50- Original lithograph. Bellows Cat. No. 111. Signed proof on India paper.

31. *INTRODUCING GEORGES CARPENTIER*

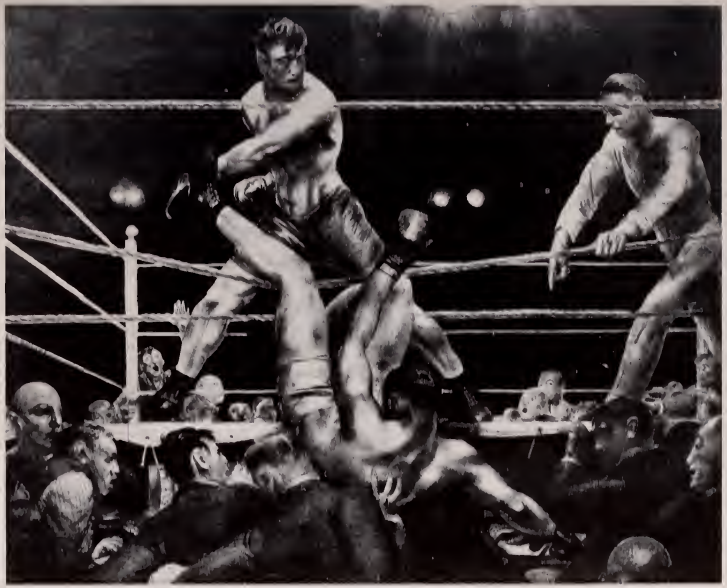
170- Original lithograph. Bellows Cat. No. 116. Signed proof.

32. *FAMILY*

30- Original lithograph. Bellows Cat. No. 123. Signed proof on thin Japan paper.

33. *BUSINESS-MEN'S BATH*

85- Original lithograph. Bellows Cat. No. 125. Signed proof.



[Number 25]

34. *JEAN IN A BLACK HAT, SECOND STATE*

Original lithograph. Bellows Cat. No. 126. Signed proof.

55-

35. *BUSINESS MEN'S CLASS, Y. M. C. A.*

Original lithograph. Bellows Cat. No. 128. Signed proof on thin Japan paper.

95-

36. *LEGS OF THE SEA*

Original lithograph. Bellows Cat. No. 131. Signed proof on Japan paper. Framed.

60-

37. *PORTRAIT OF W. E. STOREY, FIRST STATE*

Original lithograph. Bellows Cat. No. 132. Signed proof.

27.50

38. *BENEDICTION IN GEORGIA*

Original lithograph. Bellows Cat. No. 135. Signed proof on India paper.

85-

39. *SHOWER-BATH, DETAIL*

Original lithograph. Bellows Cat. No. 139. Signed proof on Japan paper.

350-

40. *A BASE HOSPITAL*

Original lithograph. Bellows Cat. No. 145. Signed proof on Japan paper.

50-

41. *ARTISTS JUDGING WORKS OF ART*

Original lithograph. Bellows Cat. No. 147. Signed proof on Japan paper.

55-

[Number 42]

42. *NUDE STUDY, GIRL STANDING ON ONE FOOT*

Original lithograph. Bellows Cat. No. 148. Beautiful signed proof.

[See illustration]

43. *PORTRAIT OF JULIAN BOWES*

Original lithograph. Bellows Cat. No. 153. Signed proof on Japan paper.

20-

44. *MOTHER AND CHILDREN*

Original lithograph. Bellows Cat. No. 164. Signed proof on thin Japan paper.

27.50

45. *THE BACCHANALE*

Original lithograph. Bellows Cat. No. 166. Proof. Framed.

25-

46. *THE OLD RASCAL*

Original lithograph. Bellows Cat. No. 167. Signed proof on heavy paper.

22.50

47. *THE WORKMAN'S KITCHEN*

Original lithograph. Bellows Cat. No. 171. Proof on Japan paper.

15-

48. *BATTLEFIELD, DETAIL*

Original lithograph. Bellows Cat. No. 174. Proof No. 1 on laid India paper.

20-

49. *PORTRAIT OF MRS. R.*

Original lithograph. Bellows Cat. No. 175. Signed proof.

30-

50. *INITIATION IN THE FRAT*

Original lithograph. Bellows Cat. No. 176. Proof on Japan paper. Rare.

27.50

51. *MARRIED COUPLE*

Original lithograph. Bellows Cat. No. 179. Signed proof on Japan paper.

25.-

52. *GIRL FIXING HER HAIR*

Original lithograph. Bellows Cat. 184. Signed proof.

30.-

53. *STUDY OF B. P.*

Original lithograph. Bellows Cat. No. 186. Signed proof.

10.-

54. *THE BATTLE*

Original lithograph. Bellows Cat. No. 192. Signed proof.

80.-

FELIX BRAQUEMOND

55. *HEAD OF A WOMAN*

Original lithograph. Proof, signed.

12.50

[Number 56]

PAUL CEZANNE

56. *THE BATHERS*

Original lithograph printed in colors. Fine perfect impression.

310- [See illustration]

HERMINE DAVID

57. *THE PRIZE FIGHT [EUROPEAN]*

40- Original etching. Signed proof. One of fifty-five impressions. Framed.

58. *RIDING SCHOOL*

30- Original etching. Signed proof. One of forty impressions.

[Number 61]

ARTHUR B. DAVIES

59. *THE YOUNG MUSE*

Original aquatint. Signed proof. Limited.

60. *FLOWERS*

Original lithograph. Signed proof.

61. *TEN FIGURES*

Original lithograph printed in colors. Signed proof.

[See illustration, preceding page]

HONORE DAUMIER

62. *UNE OASIS A ST. DENIS*

Original lithograph.

63. *THE MEETING*

Original lithograph. Framed.

64. *LES INTREPIDES*

Original lithograph. From "Le Charivari".

65. *LABARAQUE*

Original lithograph. Plate 19 of "Les Etrangers à Paris".

66. *LE COCHER*

Original lithograph. Plate 49 of "Emotions Parisiennes".

67. *VIVE L'EMPEREUR*

25- Original lithograph. Plate 198 of "Actualités".

EUGENE DELACROIX

68. *REDGAUNTLET*

45- Original lithograph. Delteil, No. 98. Very rare proof before all letters, on India paper. Framed.

DUFRESNE

69. *IN THE TROPICS*

22 50 Original etching, printed in black and yellow. Signed proof. Edition limited to twenty-five numbered impressions.

HENRI FANTIN-LATOUR

70. *AT THE WINDOW*

45- Original lithograph. Fine proof on India paper.

71. *LES BRODEUSES*

27 50 Original lithograph. Proof on Japan paper.

72. *REVERIE*

70- Original lithograph. Signed proof. Fine impression.

JEAN LOUIS FORAIN

73. *THE BOUQUET*

35- Original etching. Signed in the plate. Very early and rare.

E. GANSO

74. *THE IMAGINARY CITY*

12 50

Original etching. Signed proof.

GAVARNI

75. *CONVERSATION*

17 50

Original colored lithograph. Framed.

WILLIAM GLACKENS

76. *MOTHER AND CHILD*

Original lithograph. Made for the "Dinner New Society of Artists, 1924".

10-

ANNE GOLDTHWAITE

77. *POLO*

Original etching. Signed proof. Framed.

12 50

S. HALPERT

78. *VILLAGE IN PORTUGAL*

Original etchings. Signed proof. Framed.

12 50

"POP" HART

79. *BERMUDA SCENE*

17 50

Original soft-ground etchings. Signed proof.

80. *SPRING TIME IN NEW ORLEANS*

27 50

Original lithograph. Signed proof.

81. *THE COCK FIGHT*

Original colored lithograph. Signed proof. Framed.

35-

EDWARD HOPPER

82. *SHADOWS*

Original etching. Signed proof.

20-

83. *EVENING WIND*

Original etching. Signed proof.

22.50

ROCKWELL KENT

84. *YOUTH AND AGE*

Original lithograph. Proof signed "Rockwell Kent per A. S." This is Kent's first lithograph. Albert Sterner, who first roused Bellows and Kent to the beauty of this medium, assisted in this creation.

50-

85. *BRINGING HOME THE XMAS TREE*

Original lithograph. Signed proof.

60-

86. *THE SUN WORSHIPPER*

Original woodcut. Signed proof.

2.50

WALT KUHN

87. *HEAD*

Original etching. Signed proof.

6-

LABOURER

88. *THE PICNIC*

15' Original etching. Signed proof. One of thirty-five impressions. Framed.

A. LAPERE

89. *L'ABREUOIR AU PONT MARIE*

10- Original etching.

90. *LA CITE UUE DU PONT DES ARTS*

Original etching. Signed proof.

5'

91. *DEPART POUR GREENWICH*

5' Original etching.

MARIE LAURENCIN

92. *TWO CHILDREN AND PONY*

40- Original lithograph. Signed proof on Japan paper. One of 100 impressions.

93. *PROMENADE DE CHEVAL*

30- Original etching printed in colors. Signed proof. One of 100 impressions.

[Number 94]

94. *THE BLACK VEIL*

Original etching printed in colors. Signed artist's proof. One of two impressions of this state.

[See illustration]

[Number 95]

95. *GIRL ON BALCONY*

Original etching printed in colors. Signed artist's proof. One of two impressions of this state.

70-

[See illustration]

ALPHONSE LEGROS

96. *WOODLAND STUDY*

22.50 Original etching.

EDOUARD MANET

97. *BERTHE MORISOT*

80- Original etching. Delteil, No. 41. Proof. From the Beurdeley Collection, with the stamp.

98. *MARINE*

65- Original etching. Proof. From the Beurdeley Collection, with the stamp.

JOHN MARIN

99. *THE ELEVATED*

30- Original etching. Signed proof.

[NUMBER 100]

HENRI MATISSE

100. *DANSEUSE AU MIRROIR*

Original lithograph. Fine signed proof printed on India paper. Only fifty impressions made.

190-

[See illustration]

C. R. W. NEVINSON

101. *SOUTHWARD*
Original mezzotint. Signed proof.

102. *LONDON ROOFS*
Original mezzotint. Signed proof.

103. *WIND*
Original mezzotint. Signed proof.

104. *BOESINGHE FARM*
Original drypoint. Signed proof.

105. *RETURN TO THE TRENCHES*
Original drypoint. Signed proof.

WALTER PACH

106. *THE GRAY SHAFT*
Original etching. Signed proof.

107. *THE GOTHIC VIRGIN*
Original etching. Signed proof.

HELENE PERDRIATE

108. *ON THE BEACH*
Original etching. Signed proof. One of thirty impressions.

PRUNA

109. *NUDE SEATED*

Original lithograph. Signed proof on Japan paper.

10-

110. *TWO NUDES*

Original lithograph. Proof signed and dated. Only twenty impressions.

20-

ODILON REDON

111. *ECLOSION*

Original lithograph. Mellerio, No. 27. Plate One of "Dans le Rêve".

15-

112. *UN HOMME DU PEUPLE, UN SAUVAGE*

Original lithograph. Mellerio, No. 75. First state. Proof signed with initials. Plate One of "Le Juré".

15-

113. *N'Y A-T-IL PAS UN MONDE INVISIBLE*

Original lithograph. Mellerio, No. 79. Plate Five of "Le Juré".

12 50

114. *LE REVE S'ACHEVE PAR LA MORT*

15-

Original lithograph. Mellerio, No. 81. Proof on China paper. Plate Seven of "Le Juré".

[NUMBER 115]

115. *D'ABORD UNE FLAQUE D'EAU*

Original lithograph. Mellerio. No. 84. Proof signed with initials. Plate One of "Tentation de St. Antoine".

[See illustration]

116. *LA MORT, MON IRONIE DEPASSE TOUTES LES AUTRES*

15- Original lithograph. Mellerio, No. 89. Proof of the First State. Plate Six of "Tentation de St. Antoine".

117. *ENTRETIEN MYSTIQUE*

15- Original lithograph. Mellerio, No. 118. Rare trial proof on China paper.

DUNOYER DE SEGONZAC

118. *DEUX FILLES*

65- Original drypoint. Signed proof. Limited.

[See illustration]

JOHN SLOAN

119. *RUNNING CHILDREN*

20- Original etching. Signed proof. Framed.

120. *THE MOVIE TROUPE*

20- Original etching. Signed proof. Framed.

ALEXANDRE THEOPHILE STEINLEN

121. *NUDE CROUCHING*

25- Original aquatint. Printed in brown. Signed proof. Impressions limited.

122. *STUDY OF NUDE*

10- Original aquatint printed in brown. Signed proof. Only twenty-five impressions were made.

[Number 118]

[Number 123]

HENRI DE TOULOUSE-LAUTREC

123. *FOLIES BERGERE: LES PUDEURS DE M. PRUDHOMME*

55-

Original lithograph. Delteil No. 46. Impression with the red stamp of the artist's estate.

[See illustration]

124. *JUDIC*

Original lithograph. Delteil No. 56. Impression with the red stamp of the artist's estate.

125. *LA TIGE [MOULIN-ROUGE]*

Original lithograph. Delteil No. 70. Impression with the red stamp of the artist's estate.

[See illustration]

[Number 125]

126. *FRONTISPIECE POUR YVETTE GUILBERT*

Original lithograph. Delteil No. 251.

15-

127. *YVETTE GUILBERT: [CHANSON ANCIENNE]*

Original lithograph. Delteil No. 257.

50-

128. *YVETTE GUILBERT: [SOULARDE]*

Original lithograph. Delteil No. 258.

15-

129. *YVETTE GUILBERT: [LINGER LONGER, LOO]*

Original lithograph. Delteil No. 259

12 50

130. *YVETTE GUILBERT: [SALUANT LE PUBLIC]*

Original lithograph. Delteil No. 260.

10-

VERGE-SARRAT

131. *ST. MANDNER*

Original lithograph. Signed proof on India paper. Edition limited to forty impressions.

7 50

132. *MAROC*

Original lithograph. Signed proof on India paper. Limited to forty impressions.

27 50

[See illustration]

MAURICE D. VLAMINCK

133. *L'ARBRE VERT*

Original lithograph. Signed proof. Second State. Impression on Japan paper.

17 50

[END OF FIRST SESSION]

1st Session # 8,695-

[Number 132]

SECOND AND LAST SESSION

Tuesday, November 26, 1929 at 8:15 p.m.

Catalogue Numbers 134 to 257 Inclusive

MODERN PAINTINGS

UNKNOWN ARTIST

134. *ON A PARIS BALCONY*

Quaint Continental conception of a working girl's leisure moments.

Height, 9 inches; width, 7 inches

12.50

VIDAL SALICHS

BULGARIAN: CONTEMPORARY

135. *WOMAN RESTING*

Woman in purple dress on a mound in reposeful position. Signed.

Height, 20 inches; length, 24 inches

The Artist's work exhibited in Paris and represented in fine collections

20-

BEN BEN

AMERICAN: CONTEMPORARY

136. *STILL LIFE*

Signed.

Height, 26 inches; width, 20 inches

30-

ANDREA FIGARI

SOUTH AMERICAN: CONTEMPORARY

137. *SPANISH PARTY*

Colorful composition of people in old-fashioned costumes. Signed.

30- *Height, 13¾ inches; length, 19¾ inche*

Purchased from the Artist

Figari works in France and has exhibited in Paris and London

THALIA MALCOLM

AMERICAN: CONTEMPORARY

138. *ON THE SEINE*

Impressionist landscape. Signed.

35- *Height, 21¼ inches; length, 25½ inche*

Exhibited at Durand-Ruel, New York

BEN BEN

AMERICAN: CONTEMPORARY

139. *THE HOMESTEAD*

An individual conception of characteristic American country life

30- Signed. *Height, 36 inches; width, 30 inche*

FRANZ CHARLET

BELGIAN: XIX CENTURY

140. *MAN IN RED JACKET*

12.50 Signed. *Height, 8¼ inches; width, 6¼ inche*

A. LUINI

AMERICAN: CONTEMPORARY

141. *RAILROAD BRIDGE*

Signed. *Height*, 26½ *inches; length*, 32½ *inches*

30′ Reproduced in *The Arts*

BERTRAM HARTMAN

AMERICAN: CONTEMPORARY

142. *EAGLE LIGHT*

In the artist's earlier manner, very decorative in composition and beautiful in tone. Signed. *Height*, 20 *inches; length*, 24 *inches*

50′

MADELEINE LUKA

FRENCH: CONTEMPORARY

143. *GIRL WITH FLOWERS*

Signed. *Height*, 16 *inches; width*, 13 *inches*

60′ This Artist's work has great charm and is represented in the Chester Dale Collection

MADELEINE LUKA

FRENCH: CONTEMPORARY

144. *PETITE BLANCHISSEUSE*

55′ Signed. *Height*, 16 *inches; width*, 13 *inches*

MADELEINE LUKA

FRENCH: CONTEMPORARY

145. *FRIENDS*

Signed. *Height*, 16 *inches; width*, 13 *inches*

70-

MADELEINE LUKA

FRENCH: CONTEMPORARY

146. *THE FRENCH VILLAGE*

Signed. *Height*, 7½ *inches; length*, 9⅜ *inches*

40-

JACQUES MAUNY

FRENCH: CONTEMPORARY

147. *RAILWAY CARRIAGE*

Signed. *Height*, 8½ *inches; length*, 10⅝ *inches*

This Artist's work is represented in most of the leading collections of France

30-

VASQUEZ-DIAZ

Spanish: Contemporary

148. *HEAD OF A SPANISH GIRL*

Powerfully painted head. Signed.

25-

Height, 14 inches; width, 10½ inches

Purchased from the Artist

Carnegie Institute Exhibitor

CONSTANTIN GUYS [Attributed to]

French: 1805-1892

149. *BALLET SKETCH*

Height, 8½ inches; length, 10½ inches

30-

WALT KUHN

American: Contemporary

150. *THE RED-CAP*

Freely painted, fresh in color, and an agreeable subject. Signed.

75-

Height, 20 inches; length, 24 inches

Exhibited at The International Exhibition of Modern Art, 1913, and purchased for the Collection of John Quinn

[Number 151]

LEON KROLL

American: Contemporary

151. *GIRL IN YELLOW*

A small picture of great charm. Signed and dated 1923.

200-

Height, 16 inches; width, 12 inches

[See illustration]

[Number 152]

ROCKWELL KENT

American : Contemporary

152. *NEWFOUNDLAND LANDSCAPE*

Painted in the broad, simple and powerful manner of the artist's early work. Beautiful in color. Signed.

Height, 16 inches; width, 12 inches

Purchased from the Artist

[See illustration]

ARTHUR B. DAVIES

AMERICAN: 1862-1928

153. *MIRRORED DREAMING*

The beauty and fine qualities apparent in this picture are of Davies' characteristic dream world. Signed.

2800-

Height. 14 *inches; length*. 18 *inches*

Purchased from the Ferargil Galleries, New York

[See illustration]

[Number 153]

[Number 154]

EUGENE SPEICHER

American: Contemporary

154. *NASTURTIUMS*

Red and yellow flowers in a white jug; green cloth on table, blue background. Beautiful color and quality. Signed.

225

Height, 16 *inches; width,* 12 *inches*

Purchased from M. Knoedler & Co., New York

[See illustration]

[NUMBER 155]

MARIE LAURENCIN

FRENCH: CONTEMPORARY

155. *TWO GIRLS*

One of this artist's most beautiful and charming pictures. Signed.

Height, 24 inches; width, 20 inches

[See illustration]

MARIE LAURENCIN

FRENCH: CONTEMPORARY

156. *PORTRAIT OF MARIE LAURENCIN'S MOTHER*

125- Exceptional example of the artist's work, and the first picture painted by her. Signed. *Height, 16¼ inches; width, 13¼ inches*

ANGEL ZARRAGA

MEXICAN: CONTEMPORARY

157. *PORTRAIT OF RENOIR*

This beautiful and spiritual portrait was the last to be painted from life of this great artist, and was completed two months before his death.

600- *Height, 29 inches; width, 21 inches*

Purchased from the Artist's Exhibition at the Bernheim-Jeune Galeries, Paris

COUBINE

FRENCH: CONTEMPORARY

158. *STILL LIFE*

A dish of pears, beautiful and subtle in color and quality. Signed.

Height, 10½ inches; length, 14 inches

80- Purchased from the Artist

This Artist's work is represented in the best collections of France and America

[Number 159]

PRUNA

French: Contemporary

159. *THE FISH*

Signed. *Height*, 18⅜ *inches; width*, 18¾ *inches*

The distinction of this artist's work makes it sought after by connoisseurs in America as well as in France

Artist awarded Carnegie Prize

PRUNA

FRENCH: CONTEMPORARY

160. *JOSEPHA*
Signed. *Height, 18 inches; width, 15 inches*

130- Artist awarded Carnegie Prize

THOMAS COUTURE [ATTRIBUTED TO]

FRENCH: 1815-1879

161. *HEAD OF A GIRL*

100- Most beautiful in its arrangement with wreath of flowers.

Height, 18 inches; width, 15 inches

FOUGITA

JAPANESE: CONTEMPORARY

162. *NUDE*

100- A beautiful young woman leaning on her elbows. In the artist's best manner.

Height, 15 inches; length, 21½ inches

SIMKA SIMKHOVITCH

RUSSIAN: CONTEMPORARY

163. *THE RAINBOW*
Signed. *Height, 14½ inches; length, 19 inches*

250- The Artist has exhibited with great success in leading museums of America and Europe

SIMKA SIMKHOVITCH

RUSSIAN: CONTEMPORARY

164. *THE FAMILY*

Signed. *Height, 28 inches; width, 16¼ inches*

SAMUEL HALPERT

AMERICAN: CONTEMPORARY

165. *LANDSCAPE*

Houses, a pond, and trees, beautifully painted, in a color scheme of exceptional beauty. Signed.

Height, 10½ inches; length, 14½ inches

The Artist is represented in the most distinguished collections in America

JEAN METZINGER

FRENCH: CONTEMPORARY

166. *TETE D'UNE JEUNE FEMME*

Exceptionally fine example of the artist's work. Signed.

Height, 28½ inches; width, 23½ inches

Collection of John Quinn

ZINOVIEW

RUSSIAN: CONTEMPORARY

167. *HOLIDAY*

A happy conception of carefree lovers. Signed.

Height, 22 inches; width, 18 inches

L. MEDGYES

FRENCH: CONTEMPORARY

168. *PRIZE FIGHT*

A strong painting and interesting from the point of view of a European fight. Signed. *Height, 21½ inches; length, 25½ inches*

120-

PRIMITIVE PAINTINGS

BYZANTINE SCHOOL

XIV CENTURY

169. *ENTRY INTO JERUSALEM*

Height, 19 inches; width, 15 inches

70-

BYZANTINE SCHOOL

XIV CENTURY

170. *ST. JOHN*

Height, 14 inches; width, 11 inches

90-

BYZANTINE SCHOOL

XVII CENTURY

171. *ST. GEORGE AND THE DRAGON*

Height, 27¾ inches; length, 19½ inches

80-

[Number 172]

BYZANTINE SCHOOL

XV Century

172. *HIERONYMUS*

Height, 15¼ *inches; width,* 12½ *inches*

[See illustration]

ITALIAN SCHOOL

XVI Century

173. *MASSACRE OF THE INNOCENTS*

Height, 18¾ *inches; width*, 14¾ *inches*

60-

BYZANTINE SCHOOL

XVII Century

174. *ST. CATHERINE*

Height, 35 *inches; width*, 28 *inches*

225-

BYZANTINE SCHOOL

XIII Century

175. *CRUCIFIXION*

Exhibiting Roman influence.

Height, 24½ *inches; width*, 16 *inches*

80-

DRAWINGS AND WATER-COLORS

UNKNOWN ARTIST

176. *TWO CARICATURES: THE SOLDIER AND THE FIREMAN*

Water-colors: Heights, 17¼ *inches; widths*, 12¾ *inches*

20-

MUSING

French: Contemporary

177. *TWO DRAWINGS: PARISIAN TYPES*

Signed. *Heights*, 9 *and* 5 *inches*

15-

LUCIENGENIN

French: Contemporary

178. *THE FAIR*

Signed. *Water-color: Height,* 17¼ *inches; length,* 21½ *inches*

LUCIENGENIN

French: Contemporary

179. *A STREET SCENE*

Water-color: Height, 17¾ *inches; length,* 21½ *inches*

LUCIENGENIN

French: Contemporary

180. *A SQUARE IN MONTMARTRE*

Signed. *Water-color: Height,* 18 *inches; length,* 21¼ *inches*

UNKNOWN ARTIST

Contemporary

181. *FLOWERS*

Water-color: Height, 22 *inches; length,* 18 *inches*

GEOFFROY DECHAUME

French: Contemporary

182. *THE BRIDGE*

Water-color: Height, 10¾ *inches; length,* 15 *inches*

A. DIGNIMONT

FRENCH: CONTEMPORARY

183. *CAFE IN PARIS*

Water-color: Height, 10 *inches; length,* 12½ *inches*

70-

A. DIGNIMONT

FRENCH: CONTEMPORARY

184. *THE SAILORS' BAR*

Water-color: Height, 10 *inches; length,* 13 *inches*

25-

MARCELLE DUCHAMP

FRENCH: CONTEMPORARY

185. *SIESTA ETERNELLE*

An abstraction. Signed.

Pencil drawing: Height, 10 *inches; width,* 6¾ *inches*

15-

SAMUEL HALPERT

AMERICAN: CONTEMPORARY

186. *ROSES*

Signed. *Water-color: Height,* 18 *inches; length,* 12½ *inches*

60-

SAMUEL HALPERT

AMERICAN: CONTEMPORARY

187. *BROOKLYN BRIDGE*

Signed. *Water-color: Height,* 13 *inches; length,* 19½ *inches*

60-

ROBERTO DOMINGO

Spanish: Contemporary

188. *ENTERING THE ARENA*

Water-color: Height, 13¼ inches; length 18 inches

135-

ROBERTO DOMINGO

Spanish: Contemporary

189. *PICADOR*

Water-color: Height, 12 inches; length 19 inches

35-

GEORGE BELLOWS

American: 1882-1925

190. *CARRIERS*

Crayon drawing: Height 9¼ inches; length 9¼ inches

140-

Purchased from the Artist

Reproduced in *Liberator*, 1919

GEORGE BELLOWS

American: 1882-1925

191. *SKETCH FOR PEACE PAINTING*

Signed. *Pencil drawing: Height, 14 inches; width, 10 inches*

-0-

GEORGE BELLOWS

American: 1882-1925

192. *STUDY OF CLASPED HANDS*

Signed. *Crayon drawing: Height, 15½ inches; width, 10¼ inches*

40-

GEORGE BELLOWS

AMERICAN: 1882-1925

193. *PAGE OF SKETCHES FOR PEACE PAINTING*

Signed. *Crayon drawing: Height, 17¼ inches; width, 13½ inches*

70-

GEORGE BELLOWS

AMERICAN: 1882-1925

194. *SKETCH FOR PEACE PAINTING*

Pencil essay in dynamic symmetry. Signed.

Height, 9½ inches; width, 6¾ inches

40-

GEORGE BELLOWS

AMERICAN: 1882-1925

195. *HEAD OF A YOUNG WOMAN*

Drawing, with suggestion of another head in a corner.

Height, 6¾ inches; width, 6¼ inches

100-

Purchased from the Artist

GEORGE BELLOWS

AMERICAN: 1882-1925

196. *PENCIL DRAWING: COWS*

Sketch for a painting in the Adolph Lewisohn collection.

Height, 4¾ inches; length, 7½ inches

110-

[See illustration]

[Number 196]

GEORGE BELLOWS

American: 1882-1925

197. *THE SOLDIER*

Crayon drawing: Height, 12½ inches; width, 8 inches

70-

Purchased from the Artist

PEGGY BACON

American: Contemporary

198. *AT THE ORPEN EXHIBITION*

The central figure is George Bellows. Signed.

35-

Pastel drawing: Height, 19 inches; length, 23½ inches

VLAMINCK

French: Contemporary

199. *THE VILLAGE*

Signed. *Water-color: Height, 10 inches; length, 13½ inches*

100-

STEINLEN

French: 1859-1921

200. *IN THE SNOW*

Signed. *Chalk drawing: Height, 16½ inches; width, 11½ inches*

35-

ROCKWELL KENT

AMERICAN: CONTEMPORARY

201. *SNOW QUEEN*

Pen and ink drawing for *Wilderness*. Signed.

70- *Height, 7 inches; length, 9½ inches*

ROCKWELL KENT

AMERICAN: CONTEMPORARY

202. *A SPIRIT WALKS*

Signed, R. K. and dated 1915 and 1917.

40- *Pen and ink drawing: Height, 4¾ inches; length, 5¾ inches*

ROCKWELL KENT

AMERICAN: CONTEMPORARY

203. *FOREBODING*

Preliminary pencil sketch. *Height, 6¾ inches; length, 8¾ inches*

20-

ARTHUR B. DAVIES

AMERICAN: 1862-1928

204. *DRAWING*

Sketch of a red-haired woman. Back view. Signed.

50- *Crayon drawing: Height, 15¾ inches; width, 9½ inches*

ARTHUR B. DAVIES

American: 1862-1928

205. *GIRL IN WHITE*

Signed. *Pastel drawing: Height, 15¼ inches; width, 8¼ inches*

50-

ARTHUR B. DAVIES

American: 1862-1928

206. *TWO WOMEN*

Signed. *Wash drawing: Height, 14½ inches; length, 9¾ inches*

50-

ARTHUR B. DAVIES

American: 1862-1928

207. *GIRL DANCING*

Signed. *Chalk drawing: Height, 14 inches; width, 11 inches*

160-

ARTHUR B. DAVIES

American: 1862-1928

208. *CROUCHING NUDE*

Signed. *Pastel drawing: Height, 9 inches; length, 11 inches*

60-

ARTHUR B. DAVIES

American: 1862-1928

209. *GIRL IN BLUE*

90- Signed. *Pastel drawing: Height, 10½ inches; length, 8½ inches*

ARTHUR B. DAVIES

AMERICAN: 1862-1928

210. *GIRL WITH EXTENDED ARM*

Signed. *Pastel drawing: Height, 11¾ inches; width, 7 inches*

50-

ARTHUR B. DAVIES

AMERICAN: 1862-1928

211. *APOLLO AND MUSES*

Signed. *White chalk drawing: Height, 9 inches; length, 11½ inches*

40-

ARTHUR B. DAVIES

AMERICAN: 1862-1928

212. *RECLINING NUDE*

Signed. *White chalk drawing: Height, 12¾ inches; length, 17 inches*

90-

ARTHUR B. DAVIES

AMERICAN: 1862-1928

213. *DECORATIVE PANEL*

Chalk drawing: Height, 21½ inches; length, 49 inches

800-

VERGE-SARRAT

FRENCH: CONTEMPORARY

14. *ENVIRONS DE CHATEAU LANDON*

Signed. *Water-color: Height, 10¾ inches; width, 8 inches*

VERGE-SARRAT

FRENCH: CONTEMPORARY

215. *CHATEAU LANDON*

Signed. *Water-color: Height,* 14½ *inches; width,* 10¾ *inches*

190-

[See illustration]

CHARLES BURCHFIELD

AMERICAN: CONTEMPORARY

216. *FEBRUARY FLOODS*

Water-color: Height, 10¾ *inches; length,* 18¾ *inches*

70-

Purchased at an Exhibition of the Artist

CHARLES BURCHFIELD

AMERICAN: CONTEMPORARY

217. *RUIN*

Water-color: Height, 9 *inches; length,* 12 *inches*

Purchased at an Exhibition of the Artist

30-

AUGUSTE RODIN

FRENCH: 1840-1917

218. *CROUCHING NUDE*

Out

Signed. *Water-color: Height,* 12¾ *inches; width,* 9¼ *inche*

[Number 215]

[Number 219]

AUGUSTE RODIN

French: 1840-1917

219. *CAMBODIAN DANCER*

Signed. *Water-color: Height, 12½ inches; width, 9½ inches*

[See illustration]

270

[NUMBER 220]

GEORGES SEURAT

FRENCH: 1859-1891

220. *BACK VIEW OF WOMAN BENDING OVER*

Drawing: Height, 12 inches; width, 9½ inches

Purchased at the Exhibition of Seurat Drawings at the Bourgeois Gallery

[See illustration]

GEORGES DORIGNAC

FRENCH: CONTEMPORARY

221. *NUDE*

Signed. *Red chalk drawing: Height,* 28 *inches; width,* 23½ *inches*

35-

MAX JACOB

FRENCH: CONTEMPORARY

222. *THE CRUCIFIXION*

Signed. *Red chalk drawing: Height,* 12½ *inches; width,* 10½ *inches*

45-

AMADEO MODIGLIANI

ITALIAN: *d.* 1920

223. *BARONOWSKI*

Signed. *Pencil drawing: Height,* 12 *inches; width,* 9½ *inches*

55-

SEVERINI

ITALIAN: CONTEMPORARY

224. *STILL LIFE*

Signed. *Crayon drawing: Height,* 25 *inches; length,* 39 *inches*

60-

[Number 225]

ANDRE DERAIN

French: Contemporary

225. *LE SOUPER*

Signed.

Gouache: Height, 9½ inches; width, 7¼ inches

[See illustration]

800 -

CHARLES KEENE

British: 1823-1891

226. *THE DOCTOR*

Pen and ink drawing: Height, 7 inches; width, 4½ inches

25-

CHARLES KEENE

British: 1823-1891

227. *NEIGHBORS*

Signed C. K. *Pen drawing: Height, 7½ inches; length, 6 inches*

50-

AMBROSE McEVOY

British: 1878-1927

228. *WOMAN IN BLACK*

Wash drawing: Height, 15½ inches; width, 11 inches

50-

AMBROSE McEVOY

British: 1878-1927

229. *PENSIVE GIRL*

Wash drawing: Height, 13½ inches; width, 13 inches

150-

AMBROSE McEVOY

British: 1878-1927

230. *SEATED NUDE*

Wash drawing: Height, 9½ inches; length, 13¼ inches

150-

BOARDMAN ROBINSON

AMERICAN: CONTEMPORARY

231. *NUDE*

Signed. *Water-color: Height, 7½ inches; length, 11 inches*

20-

AUGUSTUS JOHN

BRITISH: CONTEMPORARY

232. *THE CAPTIVE*

Signed on back.

Drawing, wash and line: Height, 7 inches; length, 10 inches

Purchased from the Artist

70-

MAURICE STERNE

AMERICAN: CONTEMPORARY

233. *HEAD OF AN INDIAN WOMAN*

Signed. *Crayon drawing: Height, 9½ inches; length, 13¼ inches*

55-

JACOB EPSTEIN

AMERICAN: CONTEMPORARY

234. *CHRIST LAID IN THE TOMB*

Signed. *Pencil drawing: Height, 17 inches; width, 13½ inches*

60-

HERMINE DAVID

FRENCH: CONTEMPORARY

235. *IN THE SOUTH OF FRANCE*

Signed. *Water-color: Height, 8½ inches; length, 13½ inches*

25-

CARL SPRINCHORN

AMERICAN: CONTEMPORARY

236. *THE PROPOSAL*

Signed C. S.

20-

Pen and ink drawing: Height, 8½ inches; length, 9½ inches

SIMKA SIMKHOVITCH

RUSSIAN: CONTEMPORARY

237. *TWO NUDES*

Water-color: Height, 8 inches; length, 10¼ inches

30-

CARL SPRINCHORN

AMERICAN: CONTEMPORARY

238. *THE SPANISH DANCER*

Water-color: Height, 14¾ inches; width, 12 inches

50-

CARL SPRINCHORN

AMERICAN: CONTEMPORARY

239. *THE SAILOR*

Water-color: Height, 12 inches; width, 5¾ inches

80-

"POP" HART

AMERICAN: CONTEMPORARY

240. *FLORIDA*

Signed.

Water-color: Height, 11 inches; length, 14 inches

110-

[Number 241]

EDY LEGRAND

French: Contemporary

241. *CIRCUS PEOPLE*

Signed. *Water-color: Height, 19½ inches; length, 25½ inches*

140 - [See illustration]

EDY LEGRAND

French: Contemporary

242. *RECLINING MOORISH WOMAN*

Signed. *Water-color: Height, 13 inches; length, 19 inches*

95 -

EDY LEGRAND

FRENCH: CONTEMPORARY

243. *BACK VIEW OF A WOMAN*

Signed. *Chalk drawing: Height, 17½ inches; width, 15½ inches*

80-

EDY LEGRAND

FRENCH: CONTEMPORARY

244. *SEATED MOORISH GIRL*

Signed. *Water-color: Height, 13¾ inches; length, 18¾ inches*

70-

HARRINGTON MANN

BRITISH: CONTEMPORARY

245. *CARICATURE*

Caricature of Seurat's *Un Après-Midi à la Grande Jatte*, in the Adolph Lewisohn collection. *Height, 26 inches; length, 33 inches*

35-

L. MEDGYES

FRENCH: CONTEMPORARY

246. *KING, QUEEN, AND CROWN PRINCE*

Signed. *Water-color: Height, 11½ inches; width, 9¾ inches*

20-

L. MEDGYES

FRENCH: CONTEMPORARY

247. *SHEPHERD*

Signed. *Water-color: Height, 11½ inches; width, 9 inches*

20-

L. MEDGYES

FRENCH: CONTEMPORARY

248. *DRAK*

Signed. *Water-color: Height, 11 inches; width, 9 inches*

15-

L. MEDGYES

FRENCH: CONTEMPORARY

249. *LA DUCHESSE*

Signed. *Water-color: Height, 10 inches; width, 9 inches*

20-

L. MEDGYES

FRENCH: CONTEMPORARY

250. *LE DUC*

Signed. *Water-color: Height, 10 inches; width, 8 inches*

25--

BERNARD GUSSOW

AMERICAN: CONTEMPORARY

251. *FAMILY GROUP*

Signed. *Pastel drawing: Height, 11 inches; length, 18 inches*

40-

BERNARD GUSSOW

AMERICAN: CONTEMPORARY

252. *AUTUMN LANDSCAPE*

Signed. *Pastel drawing: Height, 11 inches; length, 18 inches*

50-

MARIO VENZO

ITALIAN: CONTEMPORARY

253. *STILL LIFE: RED APPLES*

Signed. *Water-color: Height, 14¾ inches; length, 18 inches*

35-

PAUL BURLIN

AMERICAN: CONTEMPORARY

254. *NUDE*

Signed. *Drawing: Height, 25 inches; width, 18½ inches*

20-

L. LEN

FRENCH: CONTEMPORARY

255. *PARIS SUBURB*

Signed. *Water-color: Height, 12½ inches; length, 18¾ inches*

40-

UNKNOWN ARTIST

256. *FIGURES WALKING IN THE FIELDS ALONG THE RIVER BANK IN FRANCE*

35--

Impressionistic style.

Water-color: Height, 6½ inches; width, 11¼ inches

PETERS

AMERICAN: CONTEMPORARY

257. *THE RED COTTAGE*

Signed. *Water-color: Height, 7 inches; length, 10 inches*

15--

[END OF SALE]

1st Session $ 8,695-

2nd " 16,395-

Total $ 25,090-

LIST OF ARTISTS AND THEIR WORKS REPRESENTED

[SECOND SESSION]

Note: The etchings and lithographs of the First Session appear alphabetically by artists, and are therefore not listed below.

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